

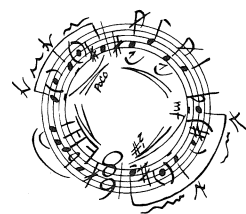
esprit orchestra  
explore

the new century

alex pauk music director & conductor

2004-05 season

OPENING CONCERT

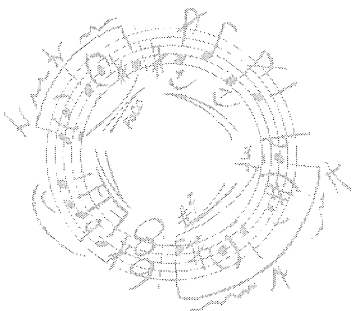


esprit orchestra

Friday, October 15, 2004

Jane Mallett Theatre, St. Lawrence Centre for the Arts

# Notes



**Esprit Orchestra – Friday, October 15<sup>th</sup>, 2004**  
**Alex Pauk – Music Director & Conductor**

**Violin 1**

Fujiko Imajishi  
Jayne Maddison  
Anne Armstrong  
Corey Gemmell  
Nancy Kershaw  
Sonia Vizante-Bucsa

**Violin 2**

Dominique Laplante  
James Aylesworth  
Michael Sproule  
Louise Pauls  
Nicole Zarry  
Mia King

**Viola**

Beverley Spotten  
Angela Rudden  
Rhyll Peel  
Katharine Rapoport

**Cello**

Paul Widner  
Elaine Thompson  
Marianne Pack  
Olga Laktionova

**Bass**

Tom Hazlitt  
Robert Speer

**Flute**

Douglas Stewart  
Maria Pelletier

**Piccolo**

Christine Little  
Shelly Brown

**Oboe**

Lesley Young  
Melvin Berman

**Clarinet**

Max Christie  
Greg James

**Bass Clarinet**

Richard Thomson

**Bassoon**

Gerald Robinson  
Stephen Mosher

**Contrabassoon**

William Cannaway

**Horn**

Gary Pattison  
Vincent Barbee  
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Linda Bronicheski

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Karen Rotenberg

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Lydia Wong  
Stephen Clarke

**Celeste**

Greg Millar

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Trevor Turesky

Esprit Orchestra  
Alex Pauk, Music Director & Conductor

Friday, October 15<sup>th</sup>, 2004  
Jane Mallett Theatre, St. Lawrence Centre for the Arts  
27 Front Street East, Toronto, ON M5E 1B4

# explore the new century

## PROGRAMME

7:15 p.m. – Pre concert composers' talk

8:00 p.m. – Concert

## GUEST ARTISTS

Soloists: Eleanor James, mezzo-soprano  
Fujiko Imajishi, violin/ Carol Fujino, violin  
Lydia Wong, piano/Stephen Clarke, piano  
Composer: R. Murray Schafer

## PERFORMANCE

*Thunder: Perfect Mind*

for mezzo-soprano and orchestra

**World Premiere**

R. Murray Schafer

*Tabula rasa*

for two violins, prepared piano & string orchestra

1. Ludus
2. Silentium

Arvo Pärt

## INTERMISSION

*Those Silent Awe Filled Spaces*

Harry Somers

*Tabuh-tabuhan*

Toccata for Orchestra and Two Pianos

1. Ostinatos
2. Nocturne
3. Finale

Colin McPhee

Tonight's Concert will be broadcast by *Two New Hours*  
on **CBC Radio Two (94.1)**, with host Larry Lake  
Broadcast Date - Sunday, November 21, 2004 at 10:00 p.m.



# esprit orchestra explore the new century

alex paulk music director & conductor

All concerts are at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON M5E 1B4  
416-366-7723; 1-800-708-6754 • Concerts begin at 8:00 pm • 7:15 pm pre-concert composer talks

## Friday, October 15, 2004

<b>R. Murray Schafer</b>	<i>Thunder: Perfect Mind</i> for mezzo-soprano and orchestra <b>World Premiere</b>
<b>Harry Somers</b>	<i>Those Silent Awe Filled Spaces</i>
<b>Arvo Pärt</b>	<i>Tabula rasa</i> for two violins, prepared piano & string orchestra
<b>Colin McPhee</b>	<i>Tabuh-Tabuhan</i> Toccata for Orchestra and Two Pianos
GUEST ARTISTS:	Eleanor James, mezzo-soprano / Lydia Wong, piano / Stephen Clarke, piano Fujiko Imaijishi, violin / Carol Fujino, violin

## Sunday, November 28, 2004

<b>Thomas Adès</b>	<i>Asyla</i> for large orchestra	<b>Canadian Premiere</b>
<b>Henry Brant</b>	<i>Ice Field</i> Spatial Narratives for Large and Small Orchestral Groups	<b>Canadian Premiere</b>
<b>Tristan Keuris</b>	<i>Arcade</i> six more preludes for orchestra	<b>Canadian Premiere</b>

## Sunday, March 6, 2005

<b>Denys Bouliane</b>	<i>Snow is White but Water is Black</i>	<b>World Premiere</b>
<b>Alexina Louie</b>	<i>The Death of Seigen</i> (excerpt from the opera <i>The Scarlet Princess</i> )	
	<i>O Magnum Mysterium: In Memoriam Glenn Gould</i> (John Rea arrangement)	
<b>Alex Pauk</b>	<i>Harp Concerto</i>	
GUEST ARTISTS:	Denys Bouliane, guest conductor / Erica Goodman, harp Colleen Skull, soprano / David Pomeroy, tenor	

## Thursday, May 26, 2005

<b>Chris Paul Harman</b>	<i>Concerto for Cello and Orchestra</i>	<b>*World Premiere</b>
<b>Paul Frehner</b>	<i>Sanctuary / Profanity</i>	<b>*World Premiere</b>
<b>Scott Wilson</b>	<i>Four Names of Beauty</i>	<b>World Premiere</b>
<b>Gyula Bánkóvi</b>	<i>Accordion Concerto</i>	<b>Canadian Premiere</b>
GUEST ARTISTS:	Shauna Rolston, cello / Joseph Macerollo, accordion	

\* ESPRIT ORCHESTRA COMMISSION

PROGRAMMING SUBJECT TO CHANGE WITHOUT NOTICE

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w w w . e s p r i t o r c h e s t r a . c o m

# ALEX PAUK

## COMPOSER/FOUNDING MUSIC DIRECTOR & CONDUCTOR OF ESPRIT ORCHESTRA

Alex Pauk is a trendsetter in the field of contemporary music and a leading figure in film music scoring, conducting and production. In 1983, he founded the Toronto-based Esprit Orchestra to commission, perform and promote the music of today. Through the orchestra's Toward a Living Art Education Programme, Pauk invites student performers to 'sit in' with Esprit's musicians at workshops, rehearsals and concerts. With Esprit, Pauk engages the best composers and soloists from Canada and abroad. He has led the orchestra on several Canadian tours and is organizing Esprit's second European tour, set for 2006.

In 2000, Pauk was named the Toronto Musician of the Year by the Toronto Musician's Association. In November 2001, Pauk conducted the world premiere for Esprit of his Concerto for Two Pianos and Orchestra with the Esprit Orchestra in Toronto. In 2002 along with his film-composing partner Alexina Louis, he received the prestigious Louis Applebaum Composition Award for excellence in composing for film and television. Maestro Pauk most recently composed a work for flute and string quartet which commissioned by New Music Concerts was performed in Toronto in January 2004 by Robert Aitken and the Cuarteto Latinoamericano.

He has won wide acclaim for composing more than 35 works and commissions for music and dance ensembles, as well as writing music for radio and musical theatre, feature films, made-for-TV dramas, documentaries, docu-dramas, animations and many performing arts films produced by Rhombus Media. In addition to the Esprit Orchestra, Pauk has conducted the Cologne Radio Symphony Orchestra and Chorus, Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, as well as smaller orchestras and ensembles throughout Canada.

# Eleanor James

Eleanor James is a native of Toronto, Ontario with an honours degree from the University of Toronto, (Bachelor's Degree in Vocal Performance), recipient of the Eaton Graduating Award and the Chalmers Foundation Award. She began her career as a founding member of the Young Ensemble of the Canadian Opera Company in Toronto. She appeared as a soloist with the COC Toronto, as a guest with the opera companies of Calgary, Edmonton and Hamilton and in concert across Canada. She appeared as a leading soloist in several works by her countryman, R. Murray Schafer – among them seven world premières. In 1983 she was a prize-winner at the MET Auditions in Toronto and Detroit.

Since 1984 Eleanor James has based her career in Europe; first in Switzerland where she was leading mezzo-soprano with the City Opera of St. Gallen as well as with the prize-winning group for new music Contrapunkt in concert series in St. Gallen and Zürich. In 1989 she was engaged as leading mezzo-soprano by the State Theatre at Gartnerplatz in Munich, Germany. She has appeared internationally as a guest artist in Paris, Geneva, Liège, Luxembourg, as well as in Berlin, Wiesbaden, Mannheim and Kiel. She has appeared in concert in Toronto, Ottawa, Calgary, Zürich and Munich with such conductors as Erich Leinsdorf, Mario Bernardi, Andrew Davis, Semyon Bychkov, Ulrich Weder and Mario Venzago.

Her deep interest in new music and the exceptional range of her musical and vocal abilities have inspired composers to write new major works for her voice – R. Murray Schafer with cycle for mezzo-soprano and orchestra, *Letters from Mignon*; and the Swiss composer, Alfons Karl Zwicker with his cycle for mezzo-soprano and 15 solo instruments, *Erfrorene Träume (Frozen Dreams)* – this work having also been issued as a CD-recording.

Since September, 2000 Eleanor James has made her home in Canada and continues her career as a freelance soloist in concerts, new music theatre, recitals, recordings and opera. She will be soloist for a CD featuring three works for voice and orchestra by R. Murray Schafer including a new work commissioned for her by the CBC, *Thunder/Perfect Mind* which will be premiered tonight. She also appeared at the Ottawa International Chamber Music Festival this past summer where she and Judy Loman premiered a new work of Schafer's for harp and voice entitled *Tanzled* based on a text of Friedrich Nietzsche.

Ms. James is now Artistic Director of the newly formed music-theatre-opera organization called the Lyric Stage based in Peterborough, Ontario. The first production will be an early English masque from 1653 entitled *Cupid and Death* with music by Matthew Locke and Christopher Gibbons, scheduled for February 2005.

# *Tabula rasa*

“To write I must prepare myself for a long time.  
Sometimes it takes five years,  
and then I come up with many pieces  
in a very short time.”

Arvo Pärt

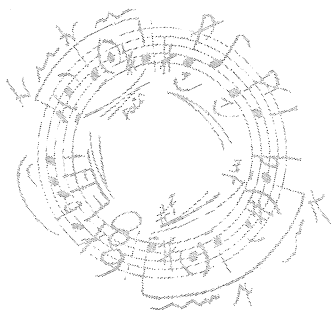
Fratres, Cantus in memory of Benjamin Britten, *Tabula rasa* came out of Arvo Pärt's creative silence in the years 1974 to 1976.

“To a certain extent, *Tabula rasa* was Gidon Kremer's suggestion. I am always afraid of new ideas, I said to Gidon, “do you think it could be a slow piece?” Gidon said ‘yes, of course’. And the piece was finished rather quickly. The orchestration recalls a piece by Alfred Schnittke which was to be performed at the same time in Tallinn. It is for two violins, prepared piano and strings. When the musicians saw the score, they cried out: “Where is the music?” But then they went on to play it very well. It was beautiful; it was quiet and beautiful”

What kind of music is this? Whoever wrote it must have left himself behind at one point to dig the piano notes out of the earth and gather the artificial harmonics of the violins from heaven. The tonality of this music has no mechanical purpose. It is there to transport us towards something that has never been heard before.

--- Wolfgang Sandner

Translated by Anne Cattaneo



# *Thunder: Perfect Mind*, 2003

## R. Murray Schafer

Commissioned by the CBC, *Thunder: Perfect Mind* was written to fill out the time on a proposed CD featuring Eleanor James singing two of my other works for voice and orchestra, both written for her: *Letters from Mignon* and the orchestral version of the *Minnelieder*.

The text of *Thunder: Perfect Mind* comes from a papyrus discovered at Nag Hammadi, Egypt, in 1945. It is a revelation discourse delivered in the first person by a female theurgist. The tone is forceful throughout and full of deliberate antitheses and paradoxes, viz.: "I am the whore and the holy one; I am the wife and the virgin." The text also contains exhortations to hear and reflect on these antitheses, revealing that the narrator believes herself to be, and wants us to believe her to be, a seer intimate with all the incomprehensible forces of the cosmos. This seemed to be a perfect text for the dramatic voice of Eleanor James and I wrote the piece quickly, finishing it just in time for her return to Canada.

The following is the text for soprano voice as adapted from the Gnostic Gospels:

I have come from the Power  
Do not banish me from thy sight  
And you hearers, hear me

I am the First and the Last  
I am the Whore and the Holy One  
I am the Wife and the Virgin  
I am barren and many are my sons  
I am the Mother of my Father  
And the Sister of my husband

I am Boldness and Shame  
I am the One Disgraced  
And the Great One  
I am Strength and Fear  
I am the one called Life  
And you have called me Death

I am the Silence that cannot be grasped  
I am the Hearing possessed by everyone  
I am the Speech that cannot be understood  
And the Voice that is everywhere  
I am the Name of the Sound  
And the Sound of the Name

I am the One Above  
And the One Below  
The Defiler and the Defiled  
The Saint and the Sinner  
The Slave and the Master  
Thunder Perfect Mind

Many are the sins and passions you will embrace before you find me  
But when you find me you will live and will not die again  
You will live

# *Those Silent Awe Filled Spaces*

(Commissioned by the National Arts Centre Orchestra with assistance from the Canada Council)

“What language do they speak, those silent, awe filled spaces?” is the full quote from which the title was taken. The words are those of Canadian artist, Emily Carr, referencing to the Rocky Mountains of Canada which formed such a profound part of her own experience.

I'm not sure how, or even if, Emily Carr's words relate directly to my work, but this phrase and others of hers kept coming into my mind during the composition of this piece, and in that way I felt that what I did was somehow related to them.

There is another connection: in composing this piece I have worked in an intuitive way more common to many painters than composers, without concern for intellectual justification or conscious direction either in conception or execution.

Perhaps then, it is more like a sonoral painting to be listened to in the way one views a painting, letting the ear transmit the experience to the brain and allowing the mysteries of response to take their own shape, hopefully a positive one.

© Harry Somers 1977



# *Tabuh-tabuhan*

*Tabuh-tabuhan* will always be McPhee's signature piece. In the midst of its composition, in the middle of 1936, Colin wrote to Henry Cowell announcing the imminent arrival of a "concerto for two pianos and large orchestra using Bali, Jazz and McPhee elements". It would be difficult to come up with any more accurate explanation of the musical forces deployed. Melodies and rhythms have been borrowed from Bali. Jazz links are everywhere. And the ultimate result is quintessential, classical Colin McPhee. It received a standing ovation at the Mexico city premiere under Chávez in 1936. It languished without another performance however, for more than a decade, despite McPhee's best efforts to bring it to the attention of a number of prominent conductors. In a 1949 letter to Aaron Copland, after the first North American radio broadcast performance of *Tabuh-tabuhan*, McPhee confided that, "I simply can't believe I wrote it".

It was written after McPhee had spent four years in Bali engaged in musical research, and is largely inspired, especially in its orchestration by the various methods he had learned of Balinese gamelan technique. The title of the work derives from the Balinese word *tabuh*, originally meaning the mallet used for striking a percussion instrument, but extended to mean strike or beat (the different drum rhythms, metric forms, gong punctuations, gamelans, and music essentially percussive. The work's subtitle is *Toccata for Orchestra and Two Pianos*.

# R. Murray Schafer

(b. July 18, 1933, Sarnia, Ontario)

Composer, writer, journalist, educator, dramatist, scholar, visual artist and soundscape pioneer – a lengthy list that aptly describes the extensive career of one of Canada's most important composers – R. Murray Schafer. Over the years, Schafer has expanded his musical style to include pieces for voice, instruments as well as impressive multi-media works. His interest in mysticism is obvious in pieces such as his *Patria* and new works including *Thunder: Perfect Mind*.

In the 1960's, Schafer lived in Vancouver, British Columbia while teaching at Simon Fraser University. There he developed an interest in the acoustic environment. He set up the World Soundscape Project which is dedicated to the study of the relationships between people and their acoustic environment. Schafer's interest in the soundscape has evolved into inspiration for his compositions. A good example of this is his String Quartet #2 "Waves" which has a rhythmic structure based on the intervals at which ocean waves crest.

Around the same time that Schafer was working with Soundscapes, his compositions began to draw on diverse mid-20<sup>th</sup> century compositional techniques, ancient and recent cultures as well as mythology and symbolisms of modern life. These interests are apparent in his multi-media studies on 20<sup>th</sup> century urban themes of alienation and psychoneurosis.

One of Schafer's most well known accomplishments is his creation, *Patria*. Begun in 1966, *Patria* is a 12-part cycle of musical/theatrical works frequently requiring audience members to be active participants. Blurring the divide between performer and audience member, Schafer has worked towards evolving the confines of traditional opera to what he calls "theatre of confluence".



# Arvo Pärt

Arvo Pärt was born on September 11, 1935 in Paide, a town just outside of the Estonian capital of Tallinn. At the age of seven, he began receiving instruction in piano and music theory. His undergraduate education in music and composition began in 1954 at the Music Middle School in Tallinn, but he was obliged to break off his studies a few months later to serve a two-year stint in the military where he played oboe and percussion in a military band. After completing his service, he returned to the school for an additional year of study.

In the autumn of 1957, he enrolled at the Tallinn Conservatory of Music where he studied with Heino Eller (1887 – 1970), a pupil of Glazunov and father figure to the current generation of Estonian composers. One year later, while still a student, Pärt took a job as a recording engineer at Estonian Radio. This position, which he held until 1968, brought him into daily contact both with domestic musical practice and contemporary developments in the West.

When Pärt's new music enjoyed a positive reception in the West, government repression of his music increased. . At the end of 1979, it was officially suggested he leave Estonia, which he did in early 1989.

Vienna was his first stop in the West, and it was there that Alfred Schlee from Universal Edition signed a publishing contract with the composer. In 1981, a stipend from the German Academic Exchange Service led him to Berlin, where he has been living ever since.

# Harry Somers

(1925 – 1999)

Harry Somers was a versatile composer whose works include pieces for orchestra, choir, piano, voice, instrumental ensembles, as well as for stage, film and television. His best-known work is the opera *Louis Riel*, which was commissioned for performance during Canada's Centennial Year, 1967.

During his prolific career, he approached composition at three different levels: community music (music for amateurs and school use), functional music (music for television, films and theatre), and music without any limitations. Somers related the first two levels as his work as a craftsman, and the third level related to his development as an artist.

Somers' early compositional style was influenced by serialism (led by Canadian composers Weinzwieg) and an awareness of historic musical tradition.

*"composition evolves from a body of tradition and a series of conventions, be they old or new. Now in the 1950's I was out of touch with developments that were happening in composition; i had to learn my own way. And my own way was to write works that employed Baroque techniques fused with serialism and the more highly tensioned elements of 20<sup>th</sup> century music . was familiar with at the time."*

--- Harry Somers

As Somers' personal style continued to develop, he gradually evolved beyond serialism.

In 1971, Somers was awarded one of the greatest honours bestowed upon Canadians; he was named a Companion of the Order of Canada.

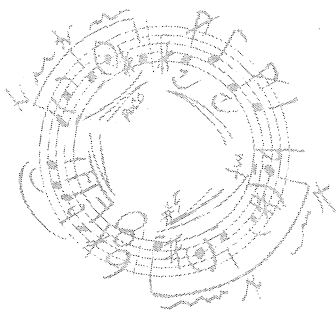
# Colin McPhee

(1900 – 1964)

Colin McPhee is well known and respected for his work as a composer, as well as his contributions in the field of ethnomusicology (the study of world music). His research in Bali and Java earned him international recognition as an expert on the music, theatre and dance of these Indonesian regions.

Born in 1900 in Montreal, McPhee's interest in music began with a love for the piano. It was in 1931 that he first heard recordings of Balinese gamelan music, which are ensembles of tuned gongs, gong chimes, metallophones, cymbals and drums. Inspired by these new sounds, McPhee traveled to Indonesia to explore its musical culture. He was so fascinated with what he experienced that he stayed until 1939.

His knowledge about the music of Bali and Java influenced many of his symphonic, choral and chamber compositions, including *Tabuh-tabuhan*. This piece received praise and recognition for McPhee's unprecedented blending of traditional Indonesian music with western orchestral techniques; the result of which was an original creation of great distinction.



# Acknowledgements

Esprit gratefully acknowledges the following for their generous support of our 2004/05 Season:

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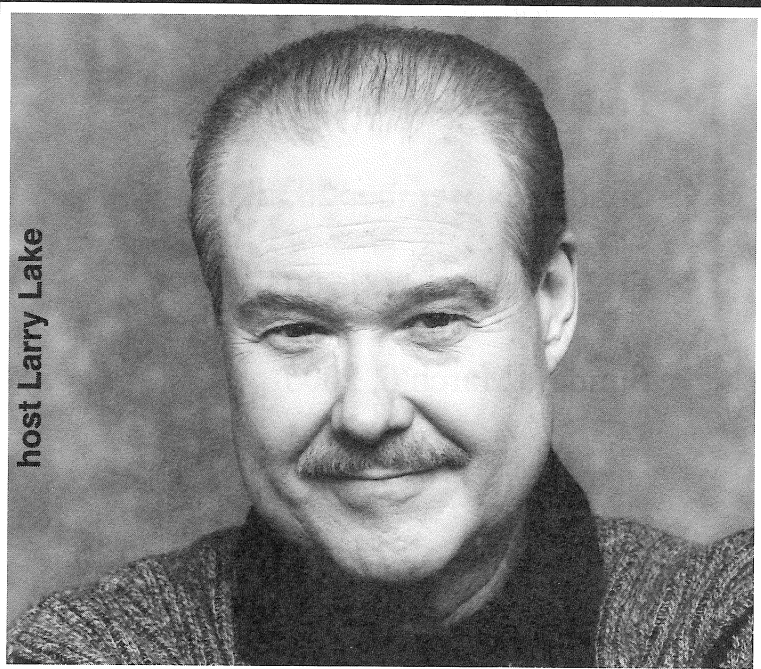




# TWO NEW HOURS

Hear the Esprit Orchestra on  
Two New Hours

host Larry Lake



Two New Hours, Sundays at 10 p.m.

94.1

CBC  radio *Two*

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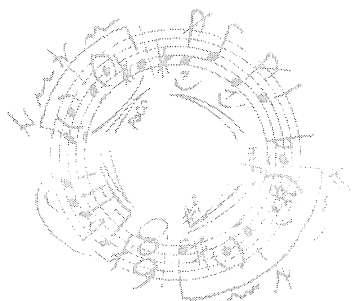
## 2004/05 Season Concert Dates

This season Esprit Orchestra would like to assist you in scheduling your calendars far in advance of our upcoming concert season. Please be sure to mark your calendars accordingly for the following Esprit concert dates:

- ❖ Friday, October 15, 2004
- ❖ Sunday, November 28, 2004
- ❖ Friday, January 28, 2005
- ❖ Sunday, March 6, 2005



# Notes



esprit gratefully acknowledges the following  
for their support of the 2004-05 season



*The SOCAN Foundation/La Fondation SOCAN*



The Julie-Jiggs Foundation Margery Griffith Bequest Roger D. Moore The Catherine & Maxwell Meighen Foundation David I. McDonald



esprit orchestra

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